

Friends of the Festival, Inc.

Project Title: General Program Support 2020 Friends of the Festival

Grant Number: 20.c.ps.109.214

A. Cover Page Page 1 of 10

Guidelines

Please read the current Guidelines prior to starting the application: 2019-2020 General Program Support Grant Guidelines

Application Type

Proposal Type: Discipline-Based

Funding Category: Level 1

Discipline: Media Arts

Proposal Title: General Program Support 2020 Friends of the Festival

B. Contacts (Applicant Information) Page 2 of 10

Applicant Information

- a. **Organization Name:** Friends of the Festival, Inc. 
- b. **FEID:** 59-3617240
- c. **Phone number:** 813.362.6203
- d. **Principal Address:** 11800 N. Florida Ave. #17816 Tampa, 33682-9034
- e. **Mailing Address:** PO Box 17816 Tampa, 33682
- f. **Website:** www.tiglff.com
- g. **Organization Type:** Nonprofit Organization
- h. **Organization Category:** Other
- i. **County:** Hillsborough
- j. **DUNS number:** 091567078

1. Grant Contact *

First Name

Sunny

Last Name

Hall

Phone

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Email

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2. Additional Contact *

First Name

Renee

Last Name

Cossette

Phone

813.362.6203

Email

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3. Authorized Official *

First Name

John

Last Name

Vandermolen

Phone

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Email

john@tiglff.com

4. National Endowment for the Arts Descriptors

Applicant Status

Organization - Nonprofit

Institution Type

Fair/Festival

Applicant Discipline

Media Arts

5. Department Name

C. Eligibility Page 3 of 10

1. What is the legal status of the applicant? *

- Public Entity
- Nonprofit, Tax-Exempt
- Solo or Individual artists or unincorporated performing company
- Other (not an eligible response)

2. Are proposed activities accessible to all members of the public? *

- Yes (required for eligibility)
- No

3. Do proposed activities occur between 7/1/2019 - 6/30/2020? *

- Yes (required for eligibility)
- No

4. How many years of completed programming does the applicant have? *

- Less than 1 year
- 1-2 years
- 3 or more years (required minimum to request more than \$50,000 in GPS)

D. Excellence Page 4 of 10

1. Applicant Mission Statement - (Maximum characters 500.) *

To showcase a selection of compelling film and video by, for or about the LGBTQ+ community that Entertains, Empowers and Enlightens the festival audience.

2. Proposal Description

Describe the project or program for which you are requesting funding. Include goals, fully measurable objectives, activities, partnerships/collaborations, and a timeline. If you are an LAA or SSO, please include a statement that describes the services provided to your audience (including membership) and how those services are provided.

Goals, Objectives, and Activities - (Maximum characters 5000.)

Goals: Broad statements that are usually general, abstract, issue oriented with realistic priorities. Goals are a long-term end to which programs and activities are developed and should reflect the organization's mission statement. Goals can be listed in priority order and ranked.

Objectives: Specific, measurable ends that are achievable within a time frame and mark progress towards achieving goals.

Activities: These are the specific activities that achieve the objectives.

The Tampa Bay International Gay & Lesbian Film Festival seeks funding to support our 30th year of entertaining, empowering, and enlightening the Tampa Bay area with notable LGBTQ+ programming from October 4, 2019 – October 12, 2019. The annual festival feature 9 days of film and events for, or about, the LGBTQ community. Programming includes 80+ films, live entertainment, 100% free youth programming, Q&A sessions, panel discussions, film industry interaction, collaboration and partnership events with many community organizations, and city governments. With over 600 films vetted, 300 applications from around the world, we pride ourselves in providing programming that showcases filmmakers through programming designed to celebrate and empower the area's LGBTQ community through film and live entertainment.

This festival is long known for being a resource of safe community engagement for LGBTQ people and their neighbors in the Tampa Bay area. As such, the Festival has been a vital part of the evolutionary history of equality by being a steady and persistent catalyst of change. We believe that the arts, including film and television, are fundamental pieces of evolutionary paradigm shifts. First within the hearts and minds of the individual, then broadening to a cultural transformation. Exposure to art allows individuals to confront their fears of the unknown in small doses and at a comfortable pace. For marginalized groups, the arts are a means of expressing what could not be shared and interacting with kindred spirits in an atmosphere of empowerment and celebration. As long as there are oppressed people, we must utilize all of resources to highlight the struggles, the victories of human rights and equality in our own country and of LGBTQ people around the world. The most current year of programming included films from the U.S. and 23 countries: China, Germany, Spain, Australia, Belgium, UK, Brazil, Canada, Cuba, Colombia, France, Iceland, Ireland, Japan, Finland, Israel, Austria, Croatia, Armenia, Argentina, South Africa and Mexico.

Goals:

1. To increase the reach of our mission within the Tampa Bay community.

Objectives

A. Select two prime locations, one on each side of Tampa Bay, as primary venues to showcase 80 films by and/or about LGBTQ lives, increasing the overall audience by **30% (6100)**. Our audience is spread across four counties with large bodies of water, including Tampa Bay. It is a well-established history Tampa Bay that folks on both sides of the bay are not inclined to “cross the bridge” for entertainment on the other side; especially the 45 to 60-year-old patrons that have historically been the largest age demographic of TIGLFF.

Activities

- Ensure the venues have an established history of supporting LGBT media arts and provide a welcoming environment for TIGLFF patrons.
- Currently, plans are to hold screenings at Tampa Theater in Tampa and AMC Sundial in St. Petersburg.

B. Utilizing face to face outreach strategies to raise awareness of culturally specific films to target communities that could have a specific interest in the cultural content of the film.

Activities

- Identify films with a specific cultural appeal and cultivate existing relationships with identified groups/organizations that would participate in the screening.
- Board members and donors will host “Meet and Greets” with those organizations to talk about TIGLFF, show trailers and sample screenings of films that might be of interest.
- Include plans for panel discussions, tabling at the film and other “cross talk” opportunities connected to the film screening.

2. To expand our audience by broadening the cultural experience of the festival.

Objectives

A. Create new and unique festival events to introduce LGBTQ film to at least **100** people who have never experienced the festival. As mentioned, our demographic is primarily a middle-age to senior audience. To broaden the reach to a younger audience, we need to pay attention to the desire of today’s audiences for “added benefits” during events.

Activities

- Rooftop film screening and pool party - Partnership with a local restaurant to offer a unique entertainment choice
- Musical performances by local performers outside of the theaters
 - Groups would be selected through focus groups and organizations as described under Goal 1.
- Art exhibits, in conjunction with the local museums, that highlight the lives of LGBTQ people. We will offer free film screenings to exhibit attendees
- Outdoor screenings in popular park locations in downtown Tampa and downtown St. Petersburg.
 - Outdoor screenings are very popular in the Bay area, especially in the fall. Relationships with groups who already plan screenings are in place and will be the means of making an outdoor screening part of the Festival.

3. Increase the breadth and scope of youth and young adult programming.

Objectives

A. Create a safe and affirming space for **100** youth, young adults and their allies can learn about and express their gender and sexual identity.

Activities

- TIGLFF will devote one weekend day during the festival to an all-encompassing youth program that includes films, youth-led panel discussions, lunch, activities, and musical entertainment.
 - LGBT youth continue to face a real risk of violence, harassment, and discrimination, increasing the likelihood of victimization and shame during the years when positive reflections of themselves are vitally important.
- Partnering with local Gay, Straight Alliance (GSA) and local universities we explored activities to optimize youth participation in TIGLFF.
 - Issues of transportation and cost of admission are major factors to mitigate. TIGLFF is able to address the latter most easily by instituting a “free ticket” initiative for LGBT and allied youth 18 and younger. We also offer a reduced rate for young adults.

Partnerships & Collaborations - (Maximum characters 2000.)

Describe any partnerships and/or collaborations with organizations directly related to the Specific Cultural Project (SCP) or General Programming (GPS). Discuss the responsibilities and benefits of the relationship and whether any formal agreements are in place.

TIGLFF is proud to partner with dozens of businesses and organizations through our 28 year history. Our community partners include local universities, arts organizations, theaters, museums, the film commissions, visitors' bureaus, art galleries and businesses ranging from real estate to banking to women's health groups. Primary partners are:

Tampa Theatre has been a primary partner for 27 years. Historically, we have been successful in offering a combination membership for TIGLFF and The Tampa Theatre and cross market our programming. Formal contracts define the terms of the events and Tampa Theater has provided a Letter of Support for this funding request.

City of St. Petersburg- The current administration and City Council have embraced the TIGLFF programming in St. Petersburg. Mayor Rick Kriseman has provided a Letter of Support for this funding request. City Council Member Darden Rice has provided a letter of support for this funding request.

Metro Wellness has been a valued partner for many years, focused on bringing youth programming, HIV & AIDS testing & awareness, LGBTQ health & fitness, PREP Education, LGBTQ+ youth gender/sexual identity and youth resources to the festival. A Memorandum of Understanding will be updated for the 2019-2020 festival.

freeFall Theatre has a mission centered around the performing arts which is a perfect fit for TIGLFF to cross promote and raise awareness for both organizations. freeFall hosts several films during the festival and with a share of ticketing information. TIGLFF has various contracts with freeFall for programming and events.

Museum of Fine Arts St. Petersburg hosts the youth program on the St. Petersburg side of the bay. The event offers access to the galleries for youth and their families as well as a safe space for youth centered programming. Formal contracts define the terms of the events.

St. Pete PRIDE and TIGLFF work together to host events to coincide with premier events. A Memorandum of Understanding will be updated for the 2019-2020 festival.

Equality Florida and TIGLFF share a major component in our mission, promoting equality. Both organizations have many of the same members and donors making collaborative events very successful.

Film Commissions of both St. Petersburg and Hillsborough County continue to work with TIGLFF to bring film makers to the Tampa Bay Region. Formal contracts define the terms of the partnerships.

Timeline - (Maximum characters 2000.)

List timeline of activities during the grant period.

July 2019

- Begin promoting festival “Live” events
- Begin press push for interviews, TV & Radio
- July 15 - August 30: Paid Marketing

August – September

- Highlight venues in social media posts
- Radio, TV spots
- Print press releases
- Open blogs
- August 30 – October 12
 - Paid Marketing

September

- Launch Party
- 2020 Sponsorship Drive
- Festival Marketing Campaign continues

Oct 4- 12 2019: Annual Film Festival (Multiple Films Daily)

- Opening Night Film & Kickoff Party
- Oct 12: Youth Programming
- Oct 12: Closing Night Party

October 19 – 31

- Audience & stakeholder feedback

November

- Annual Board Retreat - Lessons Learned and debriefing.

December:

- Festival Sponsorship Drive wrap

January 2020:

- Publish survey results and Board Assessment
- Negotiate venue selections for 2020 festival

February

- Finalize Venue Contracts
- Open film submissions

March

- Finalize festival dates and new programming/events
- Tampa PRIDE Representation and launch Festival Marketing Campaign
- Youth Programming Committee

May

- Launch Party details are secured
- Youth Programming confirmed

June

- Finalize details for all non-traditional film screenings, dates, and locations
- Begin social media campaign
- Identify outreach events to attend; publish "Where We'll Be" schedule to social media
- SP Pride outreach and tabling

E. Impact Page 5 of 10

Instructions

Do not count individuals reached through TV, radio, cable broadcast, the Internet, or other media. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

Applicants to the UCCD Salary Assistance category should calculate the number of individuals benefitting based on the number of jobs the grant funds in the application is supporting. If it is only one (1) position, then the number of individuals benefitting should be one (1).

1. What is the estimated number of proposal events? *

53

2. What is the estimated number of opportunities for public participation? *

53

3. How many Adults will be engaged? *

6,000

4. How many school based youth will be engaged? *

45

5. How many non-school based youth will be engaged? *

65

6. How many artists will be directly involved? *

87

Total number of individuals who will be engaged?

7. How many individuals will benefit through media? *

436,000

8. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

Adults (25- 64 years)

9. Select all categories that make up 25% or more of population directly benefitting (excluding broadcasts and online programming): *

Hispanic/Latino

White

10. Additional impact/participation numbers information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the impact/participation numbers.

The impact of the Festival should also be measured in the exposure of such an event to the community.

Every year we hear the stories of LGBTQ folks, young and old, who say they have seen or heard about the festival for many years. They were heartened by the idea that it even existed, while mustering the courage to actually check it out for themselves. It is impossible to measure the impact to someone who is struggling to come out, trapped in their isolation. This is one of the driving motivations for the board members and volunteers who give so much to ensure that TIGLFF happens every year.

11. In what counties will the project/program actually take place?

Select the counties in which the project/programming will actually occur. For example, if your organization is located in Alachua county and you are planning programming that will take place in Alachua as well as the surrounding counties of Clay and St. Johns, you will list all three counties. Please do not include counties served unless the project or programming will be physically taking place in that county. *State Service Organization* applicants: Select all counties that will be served by your programming.

Hillsborough

Pinellas

12. Proposal Impact - (Maximum characters 3500.) *

Describe the economic impact of your organization as a whole and of the proposal in particular on your local community. Include a description of your proposal's education and outreach activities.

Organizations: Include the economic impact of your organization as a whole.

Solo Artists: Include any positive social elements and community engagement anticipated from the project.

TIGLFF's economic impact is cited frequently by local officials and business owners. Our audience frequents many downtown restaurants, hotels, museums, and lounges on both sides of the bay. This year's strategic plan focuses on two main venues with nearby entertainment options for our guests, who have frequently cited their desire for a "complete package" of dinner, drinks, and a movie, creating more of a cultural experience versus just the film experience. By moving the festival to concentrated areas of entertainment options, the economic impact of our audience will positively impact local businesses more strongly than ever before. Our out-of-town guests and visitors frequently remain in town after the festival ends to enjoy nearby beaches and entertainment. 2016 Survey showed most of our guests spend over \$52.00 an evening for tickets, travel, food, parking, and drinks. In addition, those guests staying overnight saw an average room rate was \$165 and many stayed 2 nights. Visit St. Pete Clearwater uses the festival to bring LGBTQ+ tourism from their Latin, South African and European Markets.

TIGLFF also collaborates with local cultural organizations throughout the year, not only bringing visitors through their doors, but also serving as an additional source of marketing. We feature a Family Day at the Museum of Fine Arts, showcasing the museum's offerings to LGBT and allied families.

Our long-standing partnership with Tampa Theatre continues as we have helped them fulfill their mission for 25 years.

We have over 100 community partners that we collaborate with to showcase the resources available to our community. During the festival, we have had breast cancer awareness events, domestic violence roundtables, transgender legal clinics, economic empowerment panels, and anti-bullying campaign kick-offs. TIGLFF frequently deploys mobile HIV testing trucks in partnership with Metro Wellness. At many of our monthly screenings, we invite community organizations to attend and promote their services. In October 2016, the festival sponsored and promoted The Smart Ride to raise awareness of HIV/AIDS service organizations in the area. TIGLFF helped to directly raise \$45,000 of the 1 million dollars raised across the state of Florida

13. Marketing and Promotion - (Maximum characters 3500.) *

Describe the marketing/promotion/publicity plans and audience development/expansion efforts as related to the proposal. For example, include information on advertising, social media, collaboration with local organizations, brochures, etc.

TIGLFF's marketing campaign is a year-round effort and is key to staying relevant for the months leading up and into the festival. Our marketing tools include:

Email: We have over 4000 members in our email database and use this as a way to maintain contact with our elder (38+ years of age) audience. We send a monthly e- newsletter, event-specific emails, as well as a daily festival synopsis. Throughout the year, we reach approximately 35,000 people our emails. We also use demographic data culled from our email lists and sales reports to better determine where to focus our marketing and programming resources for targeted email marketing.

Social Media: TIGLFF relies heavily on Twitter, Vine, YouTube, Instagram, Meet-up-Applications, and Facebook (Facebook Store added 2017), which allows us to reach a greater number of young festival attendees. In addition to traditional media advertising, we have been focusing heavy on using Facebook advertising to reach out to specific markets that have traditionally been underserved. Through targeted

Facebook advertising, we were able to reach over 1200 potential attendees for a moving documentary screening and panel discussion on African American photography, and 1200 potential attendees for a documentary regarding the injustices in humanity from the early 70's and related to today with current international humanity issues at a fraction of the cost of mainstream print media. Not only did this allow us to stretch our marketing dollars further, we were able to engage the African-American community to a degree that we've not been able to before.

Blog: We also continue to do a "5 Questions" blog, asking each filmmaker, director, or actor actress about their impressions or memories of Florida, as well as other festival related questions. This has become a surprise hit and a surprisingly viral way to raise awareness about the festival, as many of the filmmakers re-tweet or share on social media their "5 Questions" session

PROGRAM GUIDE: Our primary means of promotion and marketing is our 60-page program guide, printed at a cost of approximately \$7000 per year. We print over 10,000 copies and not only distribute this in four counties. This program guide is also reprinted and used nationally and internationally by regional economic development groups and business seeking to bring LGBT travelers and conferences to the region. Our program schedule is also published in Creative Loafing in the weeks leading up to the festival, reaching an even wider audience of over 44,000 readers, with 1500 distribution points. Creative Loafing, Watermark, our partner organizations and municipality partnerships allow for a strong saturation of our programming events throughout the Tampa Bay area.

WEBSITE AND FESTIVAL APP: Our website and festival application are perhaps tied with our program guide as our most effective marketing tool. The website features frequent blog posts throughout the year, which are automatically fed to our Facebook and Twitter accounts. In addition to the blog, we feature a constantly rotating selection of event information, photos, and ticket portals. Our festival App has proven incredibly popular and we are excited to expand the App's capability in the coming year. Our App currently features mobile-friendly film descriptions and a full calendar of festival events, a ticket purchasing function, daily festival updates, and the ability to post directly social media.

Other marketing tools: WUSF radio (NPR station), WMNF Community radio with interviews and features, Tampa Bay Times, Channel 8, Channel 10, Morning Radio & TV Shows, Community Partner News Letters, Community Electronic Bulletin Boards.

F. Management and Operating Budget Page 6 of 10

1. Fiscal Condition and Sustainability - (Maximum characters 1750.) *

Describe the fiscal condition of the organization as it relates to the successful completion of the proposal. Also describe plans to sustain the proposal activities after the grant period.

TIGLFF has been an operational institution in the Tampa Bay area for over 28 years. That longevity has contributed to a solid reputation of quality programming and organizational stability. TIGLFF's board of directors and staff are fiscally conservative in the daily management of the organization and are committed to sound stewardship of its resources. Our revenue stream is diverse and allows for adequate cash flow to carry the organization through the slow post-festival months. 100% of the board membership are donors to the organization on an annual basis.

Our annual income is derived from a number of sources, including festival ticket sales, year-round screenings, a spring fundraising event, donations, corporate sponsorships, grants, foundations and an endowment. We strive to manage our cash flow throughout the year by supplementing our festival revenue with a spring fundraising appeal, a pre-festival launch party, and admission revenue from our monthly film series.

We are fortunate that we have an endowment from a long-time fan of the festival, which provides us with approximately \$8000 (plus) annually, allowing us to begin the year with a cash infusion. 2016 we broadened our membership program and added a legacy/beneficiary funding campaign designed to facilitate the increase of our endowment.

2. Evaluation Plan - (Maximum characters 1750.) *

Briefly describe your methods and processes for gathering, analyzing, and reporting data to evaluate your programming with the purpose of improving, deciding to continue, or stopping.

TIGLFF has developed a sense of audience preference borne out by attendance, specific film feedback/awards, audience surveys, and artist feedback. Our annual audience survey, sent to a random sample of 3000 participants, generates approximately 140-200 responses. 2017 we started to ask for a review after each quarterly event.

A sampling of programming questions is below:

1. Which non-festival events/screenings did you attend? Select all that apply.
2. Please rate your experience at the non-festival events/screenings.
3. How would you rate this year's festival?
4. How would you rate this year's film series (before the festival)?
5. Do you have suggestions for improving the festival or other aspects of TIGLFF?

Additionally, audience surveys specific to each film are collected. Participation in the surveys is high at an average of 70%. These surveys are analyzed to gauge satisfaction with the actual film experience in addition to the overall experience of the festival.

Sponsors and individual donors are surveyed and many are engaged in face-to-face debriefings with members of the board and staff.

Information gathered from all of the evaluations is then analyzed during TIGLFF's annual festival debriefing session. At the debrief session, we examine attendance figures and feedback for our various film categories and festival events and develop a plan for program focus in the coming year.

Equally important are surveys from the vast volunteer base that supports the festival. Web-based surveys are provided to each volunteer following the festival and a Volunteer Appreciation event offers a relaxed opportunity to engage in more in depth dialogue about their festival experience.

In 2019 we are looking to increase our communication and data analytics with adding a central contact/donor management database to include: ticketing, donor, members, volunteers, vendor, suppliers, board members, sponsors, and affiliations.

3. Completed Fiscal Year End Date (m/d/yyyy) *

12/31/2017

4. Operating Budget Summary

| Expenses | Previous Fiscal Year | Current Fiscal Year | Next Fiscal Year |
|--|-----------------------------|----------------------------|-------------------------|
| 1. Personnel: Administrative | \$88,240 | \$52,119 | \$63,162 |
| 2. Personnel: Programmatic | \$18,000 | \$18,000 | \$18,000 |
| 3. Personnel: Technical/Production | \$11,470 | \$5,725 | \$8,598 |
| 4. Outside Fees and Services: Programmatic | \$45,162 | \$44,542 | \$44,852 |
| 5. Outside Fees and Services: Other | \$8,859 | \$7,026 | \$7,943 |
| 6. Space Rental, Rent or Mortgage | \$35,484 | \$49,291 | \$46,626 |
| 7. Travel | \$17,056 | \$12,510 | \$13,305 |
| 8. Marketing | \$1,568 | \$2,494 | \$3,046 |

| | | | | |
|-----------|------------------------------------|-----------------------------|----------------------------|-------------------------|
| 9. | Remaining Operating Expenses | \$10,043 | \$13,818 | \$13,124 |
| A. | Total Cash Expenses | \$235,882 | \$205,525 | \$218,656 |
| B. | In-kind Contributions | | | |
| C. | Total Operating Expenses | \$235,882 | \$205,525 | \$218,656 |
| | Income | Previous Fiscal Year | Current Fiscal Year | Next Fiscal Year |
| 10. | Revenue: Admissions | \$65,024 | \$73,822 | \$76,366 |
| 11. | Revenue: Contracted Services | \$19,560 | \$21,032 | \$22,326 |
| 12. | Revenue: Other | \$8,296 | \$5,161 | \$7,401 |
| 13. | Private Support: Corporate | \$5,319 | \$874 | \$3,407 |
| 14. | Private Support: Foundation | \$8,114 | \$8,229 | \$8,989 |
| 15. | Private Support: Other | \$88,988 | \$85,891 | \$96,184 |
| 16. | Government Support: Federal | | | |
| 17. | Government Support: State/Regional | \$12,788 | \$7,733 | \$11,286 |
| 18. | Government Support: Local/County | \$19,572 | \$25,193 | \$24,621 |
| 19. | Applicant Cash | \$728 | \$400 | \$677 |
| D. | Total Cash Income | \$228,389 | \$228,335 | \$251,257 |
| B. | In-kind Contributions | | | |
| E. | Total Operating Income | \$228,389 | \$228,335 | \$251,257 |

5. Additional Operating Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the operating budget. For example, if you have a budget deficit or there has been a large change in your operating budget compared with last fiscal year.

In January 2018, the Executive Director did not renew his contract. A search is in process. Board Members and committee chairs are covering those duties. The organization is utilizing the savings from the vacancy toward marketing and fundraising. The position will be filled by the end of the year.

6. Paid Staff

- Applicant has no paid management staff.
- Applicant has at least one part-time paid management staff member (but no full-time)
- Applicant has one full-time paid management staff member
- Applicant has more than one full-time paid management staff member

7. Hours *

- Organization is open full-time
- Organization is open part-time

G. Management and Proposal Budget Page 7 of 10

1. Rural Economic Development Initiative (REDI) Waiver *

Yes

No

2. Proposal Budget Expenses:

Detail estimated proposal expenses in the budget categories listed below. Include only expenses that specifically related to the proposal. You can find a list of non-allowable and match only expenses at <http://dos.florida-arts.org/grants/guidelines/2017-2018.gps.guidelines.cfm#budget>.

Personnel: Administrative *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|--------------------|----------------|-----------------|---------------|-----------------|
| 1 | Executive Director | \$5,000 | \$25,000 | \$0 | \$30,000 |
| Totals: | | \$5,000 | \$25,000 | \$0 | \$30,000 |

Personnel: Programmatic *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|----------------------|-----------------|-----------------|---------------|-----------------|
| 1 | Festival Director | \$5,000 | \$20,000 | \$0 | \$25,000 |
| 2 | Programming Director | \$5,000 | \$10,623 | \$0 | \$15,623 |
| Totals: | | \$10,000 | \$30,623 | \$0 | \$40,623 |

Personnel: Technical/Production *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|------------------------------|----------------|----------------|---------------|----------------|
| 1 | Film Technician | \$500 | \$1,000 | \$0 | \$1,500 |
| 2 | Film Production and Assembly | \$2,500 | \$2,500 | \$0 | \$5,000 |
| Totals: | | \$3,000 | \$3,500 | \$0 | \$6,500 |

Outside Fees and Services: Programmatic *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|---|-------------|-------------|------------|---------------|-------|
|---|-------------|-------------|------------|---------------|-------|

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|--------------------------|-----------------|-----------------|---------------|-----------------|
| 1 | Screening Fees | \$5,000 | \$5,000 | \$0 | \$10,000 |
| 2 | Talent - Performer | \$2,000 | \$2,000 | \$0 | \$4,000 |
| 3 | Youth Programming | \$1,000 | \$1,000 | \$0 | \$2,000 |
| 4 | Guest Filmmakers/Artists | \$3,500 | \$3,500 | \$0 | \$7,000 |
| Totals: | | \$11,500 | \$11,500 | \$0 | \$23,000 |

Outside Fees and Services: Other *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|-------------|--------------|--------------|---------------|--------------|
| 1 | Box Office | \$400 | \$400 | \$0 | \$800 |
| Totals: | | \$400 | \$400 | \$0 | \$800 |

Space Rental (match only) *

| # | Description | Cash Match | In-Kind Match | Total |
|----------------|---------------|-----------------|----------------|-----------------|
| 1 | Tampa Theater | \$19,000 | \$5,000 | \$24,000 |
| 2 | AMC Sundial | \$6,750 | \$0 | \$6,750 |
| Totals: | | \$25,750 | \$5,000 | \$30,750 |

Travel (match only) *

| # | Description | Cash Match | In-Kind Match | Total |
|----------------|-------------|----------------|---------------|----------------|
| 1 | Talent | \$3,500 | \$0 | \$3,500 |
| Totals: | | \$3,500 | \$0 | \$3,500 |

Marketing *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|-------------|----------------|----------------|----------------|-----------------|
| Totals: | | \$6,400 | \$9,400 | \$9,000 | \$24,800 |

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|------------------------------|----------------|----------------|----------------|-----------------|
| 1 | Program Guide Design | \$3,000 | \$3,000 | \$0 | \$6,000 |
| 2 | Printing | \$2,000 | \$2,000 | \$0 | \$4,000 |
| 3 | Print Ads - Creative Loafing | \$0 | \$0 | \$3,000 | \$3,000 |
| 4 | Print Ads - Watermark | \$0 | \$0 | \$4,500 | \$4,500 |
| 5 | Print Ads | \$1,400 | \$4,400 | \$1,500 | \$7,300 |
| Totals: | | \$6,400 | \$9,400 | \$9,000 | \$24,800 |

Remaining Proposal Expenses *

| # | Description | Grant Funds | Cash Match | In-Kind Match | Total |
|----------------|--------------------------|----------------|----------------|---------------|-----------------|
| 1 | Other Operating Expenses | \$3,000 | \$7,000 | \$0 | \$10,000 |
| Totals: | | \$3,000 | \$7,000 | \$0 | \$10,000 |

Amount of Grant Funding Requested:

\$39,300

Cash Match:

\$116,673

In-Kind Match:

\$14,000

Match Amount:

\$130,673

Total Project Cost:

\$169,973

3. Proposal Budget Income:

Detail the expected source of the cash match recorded in the expenses table in the budget categories listed below. Include only income that specifically relates to the proposal. The Proposal Budget income must equal the Proposal Budget expenses.

Revenue: Admissions *

| # | Description | Cash Match | Total |
|----------------|--------------|------------|-----------------|
| 1 | Ticket Sales | \$52,500 | \$52,500 |
| Totals: | | \$0 | \$52,500 |

Revenue: Other *

| # | Description | Cash Match | Total |
|----------------|-------------|------------|----------------|
| 1 | Fundraising | \$7,400 | \$7,400 |
| Totals: | | \$0 | \$7,400 |

Private Support: Corporate *

| # | Description | Cash Match | Total |
|----------------|--------------|------------|-----------------|
| 1 | Sponsorships | \$35,073 | \$35,073 |
| Totals: | | \$0 | \$35,073 |

Private Support: Foundation *

| # | Description | Cash Match | Total |
|----------------|--|------------|----------------|
| 1 | Community Foundation of Tampa Bay Endowment | \$4,000 | \$4,000 |
| 2 | Foundation Grants | \$2,000 | \$2,000 |
| Totals: | | \$0 | \$6,000 |

Government Support: Local/County *

| # | Description | Cash Match | Total |
|----------------|----------------------------------|------------|-----------------|
| 1 | Hillsborough County Arts Council | \$8,500 | \$8,500 |
| 2 | City of St. Petersburg | \$7,200 | \$7,200 |
| Totals: | | \$0 | \$15,700 |

Total Project Income:

\$169,973

Proposal Budget at a Glance

| Line | Item | Expenses | Income | % |
|------|-----------------------|-----------|-----------|------|
| A. | Request Amount | \$39,300 | \$39,300 | 23% |
| B. | Cash Match | \$116,673 | \$116,673 | 69% |
| | Total Cash | \$155,973 | \$155,973 | 92% |
| C. | In-Kind | \$14,000 | \$14,000 | 8% |
| | Total Proposal Budget | \$169,973 | \$169,973 | 100% |

4. Additional Proposal Budget Information (optional) - (Maximum characters 500.)

Use this space to provide the panel with additional detail or information about the proposal budget. For example, if you have more in-kind than you can include in the proposal budget you can list it here.

Film Screening & Talent Fees: As part of our expanded programming, we will include more filmmaker events, such as panel discussions on filming locally, changing methods of distribution, and the growth of LGBT films. This line item also serves to help us bring in larger names, such as Lea DeLaria, Leslie Jordan, Miss Richfield, Eli Lieb, Ann Walker, Del Shores Suzanne Westenhoffer and Kalup Linzy for signature events that reach a larger portion of the LGBT and arts community.

H. Accessibility Page 8 of 10

1. Describe how the facilities and proposal activities are accessible to all audiences and any plans that are in place to improve accessibility. - (Maximum characters 2500.) *

For example, explain use of accessibility symbols in marketing materials, accessibility of facilities and programming and/or target population. You can find resources on accessibility at <http://dos.myflorida.com/cultural/info-and-opportunities/resources-by-topic/accessibility/>. We encourage all applicants to include images in the support materials showing the use of accessibility symbols in marketing materials.

The venues utilized by TIGLFF are ADA compliant. Access for patrons with limited mobility is clearly marked. Accommodations within the theaters include accessible restrooms and reserved seating spaces intermingled in the general seating spaces. Theaters have enhanced listening tools available upon request. Outreach efforts will include symbols as recommended by the Graphic Artists Guild. Symbols include wheelchair accessibility, assisted listening devices and audio description. Approximately 50 percent of the films screened are foreign films and include captions. Some non-film events will include sign language interpreters; notices and marketing for those events will include the symbol indicating interpretation will be available.

In addition, we have in place a board resolution requiring every TIGLFF venue we use to designate one restroom during the festival or a TIGLFF event as gender neutral, enabling us to accommodate the needs of our transgender and transitioning guests. We are also addressing accessibility in other ways, including using venues that are in close proximity to public transportation or are in easily walkable areas, for those festival patrons who no longer drive, especially at night.

2. Policies and Procedures

Yes

No

3. Staff Person for Accessibility Compliance

Yes

No

If yes, what is the name of the staff person responsible for accessibility compliance?

Renee Cossette

4. Section 504 Self Evaluation

- Yes, the applicant has completed the Section 504 Self Evaluation Workbook from the National Endowment for the Arts.
- Yes, the applicant completed the Abbreviated Accessibility Checklist.
- No, the applicant has not conducted an accessibility self-evaluation of its facilities and programs.

If yes, when was the evaluation completed?

5/1/2018

I. Attachments and Support Materials Page 9 of 10

Complete the support materials list using the following definitions.

- **Title:** A few brief but descriptive words. Example: "Support Letter from John Doe".
- **Description:** (optional) Additional details about the support materials that may be helpful to staff or panelists. Identify any works or artists featured in the materials. For larger documents, please indicate page number for DCA credit statement and/or logo.
- **File:** The file selected from your computer. For uploaded materials only. The following sizes and formats are allowed.

| Content Type | Format/extension | Maximum size |
|--------------|---------------------|--------------|
| Images | .jpg or .gif | 5 MB |
| documents | .pdf or .txt | 10 MB |
| audio | .mp3 | 10 MB |
| video | .mp4, .mov, or .wmv | 200 MB |

1. Required Attachment List

Please upload your required attachments in the spaces provided. .

Substitute W-9 Form

| File Name | File Size | Uploaded On | View (opens in new window) |
|------------------------|-----------|-----------------------|----------------------------|
| Substitute W9 2018.pdf | 33 [KB] | 5/24/2018 11:59:37 AM | View file |

2. Support materials (Optional)

| File | Title | Description | Size | Type | View (opens in new window) |
|---|---------------------------------------|-------------|-------------|------|----------------------------|
| Letter of support for the Tampa International Gay and Lesbian Film Festival TIGLFF - May 2018.pdf | St. Petersburg LOS | | 151 [KB] | | View file |
| CM Rice Support Letter_TIGLFF.pdf | St. Petersburg City Council LOS | | 49 [KB] | | View file |

| File | Title | Description | Size | Type | View (opens in new window) |
|--|-------------------------|-------------|--------------|------|-------------------------------------|
| LOS Tampa Theater 2018.pdf | Tampa Theater LOS | | 507 [KB] | | View file |
| TIGLFF_ProgramBook2017 reduced sample.pdf | Revised Program Book | | 5090 [KB] | | View file |
| Schedule-with-Descriptions-TIGLFF-2017-FINAL-9.17.17.pdf | 2017 Films | | 206 [KB] | | View file |

J. Review & Submit Page 10 of 10

1. Review and Submit

I hereby certify that I am authorized to submit this application on behalf of Friends of the Festival, Inc. and that all information indicated is true and accurate. I acknowledge that my electronic signature below shall have the same legal effect as my written signature. I am aware that making a false statement or representation to the Department of State constitutes a third degree felony as provided for in s. 817.155, F.S., punishable as provided for by ss. 775.082, 775.083, and 775.084.

Guidelines Certification

I hereby certify that I have read and understand the guidelines and all application requirements for this grant program as outlined under section , Florida Statutes 265.286 and 1T-1.036, Florida Administrative Code.

Signature (Enter first and last name)

Sunny Hall

